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EDITOR

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THE NINETEENTH CENTURY *and* THE PAINTING OF FRANCE

WHETHER THE EVENTS and ideals of a certain historic period determine the character of the art of that period or whether the artists mold the times through the force of their individual genius is one of the eternally fascinating questions of art history, and one that resists simple explanation. However, it is obvious that there is a definite connection between the changing schools of artistic thought and the changing temper of the times that surround them. In each generation there emerge men of genius who lead art in new directions and who seem able to suck up from their environment the distinct qualities of their age and to distill them in their work. These qualities are seldom found in pure, easily-assimilated form, but are brought out of a welter of ideas and conflicting influences. Neither do the art movements follow on the heels of one another in neat procession, but exist concurrently, each fighting its way to dominance over the waning influence of its predecessor by the power and the ability of the individuals who conceived it. So that during its ascendance and dominance each art style is the perfect expression of the ideals of the age that bore it and of the qualities that make that period distinctive and unique. For the key to historic periods, as in the case of individual, is to be found not so much in their multitudinous activities as in the vision that the people have of themselves. So that the exhibition of the PAINTING OF FRANCE SINCE THE FRENCH REVOLUTION is more than an exposition of the rise and fall of various styles of painting during that period. It also is a mirror of the intellectual attitudes that succeeded one another during the course of the nineteenth century.

At first glance, it seems incredible that the "bloody Revolution should have produced the bloodless art" of David. Yet the neo-Classicism of David was the epitome of the rationalism on which the Revolutionaries prided themselves, and an ideal antithesis to the frivolous art of Watteau, Fragonard, and Boucher which had flourished under Louis XV and Louis XVI. In fact, the trend toward Classicism, almost inevitable as a reaction against the soft and sensuous art of the extravagant courts of the 18th century, was apparent even before the fall of the monarchy. There is a

stiffening of line, for instance, in the furniture of Louis XVI as against the sinuous swirls of that of Louis XV.

The Classical Revival goes back to Poussin. It was given further impetus by the discoveries and excavations at Herculaneum in 1719 and at Pompeii in 1748 (which had so interested Madame Pompadour), and was given wider spread through the publications of the German archeologist, Winckelmann, whose *History of Antique Art* 1764, and *Thoughts on the Imitation of Greek Works in Paintings and Sculpture* 1755, defining the Greek ideal as one based on harmony and symmetry, had great influence on David, who welded together these classical elements into a clearly-defined style.

Following the precepts of Winckelmann, David patterned his figures on a study of antique sculpture rather than on living models. His compositions were carefully balanced; his color cold and unemotional. His classical subject matter appealed to men who saw themselves as the counterparts of the heroes of the ancient Republic, and there was no cry against anachronism when he painted contemporary heroes in garb of the ancient ones or nude as in the *Death of Bara* who had actually died in uniform. His *Brutus, after having Condemned his Sons to Death,* was hanging in the Salon at the outbreak of the Revolution and its lauding of stoic civic virtues did much to establish David as the Painter of the Revolution. He became a Deputy in the Convention and was for a time virtually Art Dictator of the Republic. Besides painting canvases, he designed fetes and processions for the holidays which took the place of the abolished Sundays and Saints' Days. He designed costumes and furniture in the classical style. Under Napoleon he was the First Painter to the Emperor. At the restoration of the Bourbons he went into exile, leaving such men as Baron Gros to carry on the classic tradition. But once out of his control, Classicism degenerated into a vapid formula for academic art or gave way to the rising tide of Romanticism. David, himself, realized that the classical style as he conceived it was too exacting with its insistance on subject classical matter, emphasis on draughtsmanship and balanced composition, and he said, "La direction que j'ai imprimée aux beaux-arts est trop sévér pour plaire longtemps en France." He was quite right. Ingres, David's most important pupil, created his own blend of Classicism and Romanticism; and Gros, unable to resolve the conflict between his romantic tendencies and his loyalty to David's classic form, committed suicide.

It was impossible to arrest the spread of Romanticism. It had risen in England*, gone to Germany, returned to England, and by the time it reached France it was pandemic. It was made up of the realization that rationalism had not created a brave, new world, and of the desire to escape from the world as it was. The dominant characteristic was unrestrained emotionalism and intense individualism, but the Romantic Movement had many facets. Escape from reality into the world of the imagination. Escape from the town to the country and the beauties of nature. Escape from prosaic surroundings to far, exotic places. Escape from the present into the Middle Ages. Escape from the restraint of conventionality to complete freedom. It

*Jean-Jacques Rousseau is, of course, a French source of Romanticism.

EUGENE DELACROIX "GREECE LAMENTING ON THE RUINS OF MISSOLONGHI"

meant the Gothic Revival in architecture with such incredible structures as Strawberry Hill and Fonthill Abbey. It meant such diverse poets as Byron, Scott, Wordsworth, Shelley, Coleridge, Keats, Victor Hugo, Lamartine, Alfred de Vigny, Alfred de Musset.

In painting, it meant the breaking of the bonds of Classicism by such painters as Géricault, and Delacroix. Géricault started the revolt with his realistic and highly dramatic treatment of the *Raft of the Medusa,* the contemporary incident which had caused such a scandal in the newspapers. Delacroix established the Romantic style when he exhibited the *Massacre of Scio* in the Salon of 1824. This painting not only defied the Classic restrictions on proper subject matter, but broke all the rules of Classic painting technique. The scene was Oriental, a scene violent in action and emotion. The technique showed forceful brushwork without smooth surface finish, rich color (which he heightened after seeing the broken color technique of Constable's *Haywain* in the same exhibition), and slightly exaggerated form. This is the beginning of the many Oriental pictures; harem scenes, lion hunts, battles, part of the Byronic longings of the age for adventure in far-off places; for Delacroix's paintings are the ideal illustrations for Byron's poetry. In like manner the historical paintings of Delaroche such as the little Princes in the Tower of London may be compared to the novels of Sir Walter Scott. In short, the Romantic Movement expressed its post-war disillusionment with the present by its disregard for its immediate surroundings and its longing for the remote whether in time or space. It expressed its belief in the freedom of the individual in its insistence that the artist may paint in any manner he chooses. It expressed its emotionalism in the subject matter, the dramatic action, and the rich color of its canvases.

One aspect of Romanticism, love of nature, as it ceased to be merely a love of the spectacular in nature, became a link with the next movement, that of Realism or Naturalism. While the war between the Classicists and the Romanticists was being waged in the Salons, a group of artists in the Forest of Fontainebleau, who are now known as the Barbizon School, were quietly painting nature, each in his own manner. Theodore Rousseau painted his trees; Corot, his lyrical landscapes; Daubigny, his placid ones; Millet, his peasants in their rural settings. The same qualities are to be found in the poetry of Wordsworth.

Much more blatant in his realism was Courbet, who declared that he painted only what his eye saw. Here is the reaction against the instability of the first part of the nineteenth century. Daumier, with his satires and his serious studies of the life of the poorer classes, is quite as much of a realist in a psychological way. Again literature follows the same trend in the works of Flaubert, Zola, the Goncourts, Dickens, and Thackeray.

The culmination of their realistic tendency was the Impressionistic movement which was the artistic expression of the scientific development of the latter part of the nineteenth century. The many scientific discoveries and inventions of this period led to great confidence in the scientific methods as being capable of solving problems in unscientific fields, and the Theories of Optics formulated by Chevreul and

GEORGES PIERRE SEURAT

"THE SEINE AT COURBEVOIE"

Helmholtz were applied by the Impressionists to their methods of painting. The aim of Impressionism was to reproduce the effect of light, and since white light can be broken down into the colors of the spectrum, the Impressionists developed the "spectrum palette" and painted in small, vibrating touches of clear, high-keyed color. They also painted everyday scenes, usually in the open air; scenes which could be transcribed from reality, rather than imagined scenes of the Classicists and Romanticists concocted in the studio. Theoretically, the personality of the artists was suppressed as much as possible, the ideal being the presentation of the scientifically observed phenomena of light. Actually, the artists were no more able to hold to their rigid theories than was David able to refrain from painting charming portraits far from his Classical ideal. Manet, Degas, and Renoir were least affected by the infiltration of science into the realm of art, and yet were realists in other ways. Manet, the pioneer in painting everyday life; Degas with his almost sociological interest in the poses characteristic of various professions; Renoir, with his rich, sensuous enjoyment of the world; all made great original contributions to art and were mirrors of the modes, manners, and thoughts of their time, the period of the rise of the bourgeoisie.

Then in the last of the century, as the interest in the physical world palled and the psychological one began to be explored, there arose the Post-Impressionists. Cezanne, Van Gogh, Gauguin, Seurat, and Toulouse-Lautrec each went his own iconoclastic way, creating the world in his canvases after his own image of it . So that the history of the Romantic revolt against Classicism repeats itself in a new form, individualism again asserts itself against a rigid formula, and the battle of the artist to express himself in any manner he chooses goes on and is still going on, and each new style is somehow the essence of each new era.

—LOUISE BALLARD.

The FIRST MAIL OF CALIFORNIA

THE EXPLORATION and colonization of Alta California was begun in the year 1769. In April, 1770, a second expedition, commanded by Don Gaspar de Portola, who had been the leader of the first overland party from Lower California the previous year, set out from San Diego to establish a new mission and presidio on the shores of Monterey Bay. Father Junipero Serra sailed for Monterey on the packet San Antonio on April 16. The land party arrived at Monterey on May 23, while the ship did not appear until eight days later.

On the Sunday of Pentecost, June 3, 1770, the Spanish commander took formal possession of the bay and surrounding terrain and the new presidio of San Carlos and the mission of San Carlos Borromeo were officially dedicated.

Fray Francisco Palou, a Franciscan historian, describing events in California in his "Historical Memoirs of New California," first published in Mexico in 1787 and re-published and annotated by Dr. H. E. Bolton at the University of California in 1926, described the ceremony which took place and stated:

> *"The commander, as soon as the ceremony was finished, decided to send a messenger to San Diego and California with letters for his Excellency the Viceroy and the Illustrious Visitor General to give them the joyful news of the discovery of the desired port . . ."*

In a subsequent chapter Palou continued:

> *"A Messenger is Sent to California with Letters for His Excellency and the Visitor General.*
>
> *"In order to send the letters safely, that they might not be lost and not endanger the one who was to take them, one can imagine how many soldiers were necessary, considering the large numbers of heathen to be met in the*

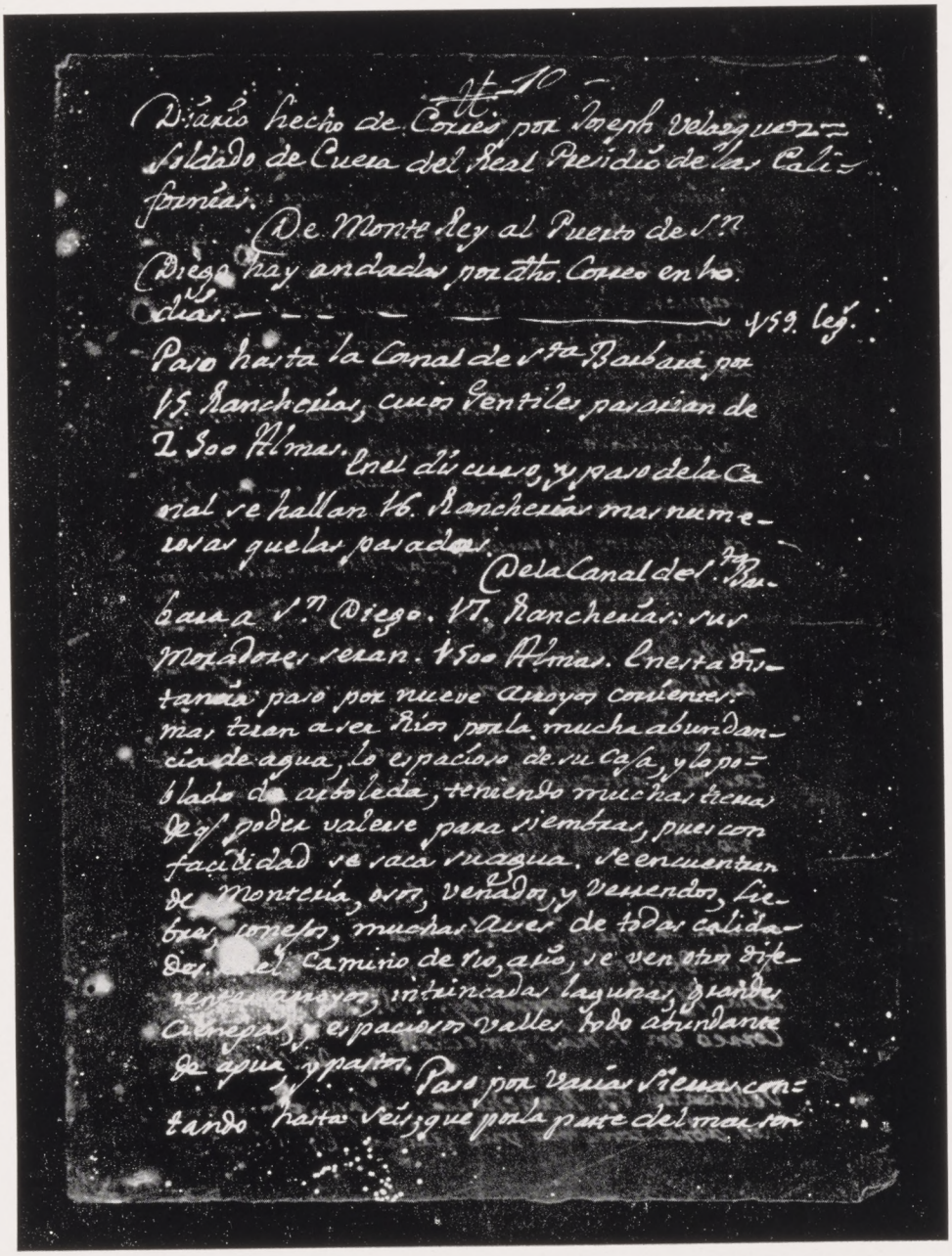
road. But the new presidio was short of men, the number being reduced to twelve of the Catalonian volunteers, and seven of the Leather Jacket Company from California. In view of this scarcity of men, it was decided to send only one Leather Jacket soldier, accompanied by a young sailor, both of whom volunteered.

"They set out from Monterey on the 14th of June in the afternoon, and arrived without accident at San Diego, where they found the same lack of soldiers to accompany them, and had to go on alone. However, on the first day's march from San Diego they met Captain Don Fernando, who with twenty soldiers was bringing the cattle and provisions, and he spared them five soldiers to accompany them, on account of the experience he had had among the heathen, for even with all the soldiers that he had they had dared to attack him. With this reinforcement they were able to go on in greater safety, and they arrived in California at the mission of Todos Santos, where Governor Don Matias de Armona was at the time. Here we both received the letters with the joyful news, on the 2d of August in the afternoon, and on the following day I sang the thanksgiving mass."

Palou does not mention the name of this first soldier mail-carrier in Alta California but now we have reason to believe that he was one Joseph Velazquez.* While in the City of Mexico in July, 1940, I found in a box of documents pertaining to the occupation of Alta California, a brief manuscript which is, apparently, the unpublished diary of the Leather Jacket soldier who made the trip from Monterey to Lower California via San Diego.

Through the courtesy of Mr. H. R. Wagner of San Marino, California, who volunteered to obtain a photostatic copy of the "diario," we are now privileged to publish this account for the first time. Mr. Wagner, in a note, states: "Speaking about the mail carrier Velasquez, I think he was sent by Portola in 1770."

*In a brief perusal of some of the sources of California history I have found no mention of this man. Bancroft, in his "Pioneer Register and Index," vol. II, p. 761, "History of California," mentions a Jose Velazquez as being an alferez of the San Diego Company in 1781. This man conducted exploring expeditions on the Colorado River and died at San Gabriel in 1785. Another Velazquez of the same name was a corporal at San Diego in 1803. Whether either of these men was the mail runner I do not know at the present time.



Diario hecho de Correo por Joseph Velasquez
Soldado de Cuera del Real Presidio de las Cali-
fornias.

De Monte Rey al Puerto de S.n
Diego hay andadas por dho. Correo en dho.
dias. — — — — — — — — — — — — 159. leg.
Paso hasta la Canal de V.ra Barbara, por
VS. Rancherias, cuios Gentiles pasarian de
1500 Almas. En el dho. curso, y paso de la Ca
nal se hallan 16. Rancherias mas numero-
sas que las pasadas.

De la Canal de V.ra Bar-
bara a V.n Diego. VT. Rancherias: sus
Moradores serian. 1500 Almas. En esta dis-
tancia paso por nueve Arroyos corrientes:
mas, tuian a ser Rios por la mucha abundan-
cia de agua, lo espacioso de su Caja, y lo po-
blado de arboleda, teniendo muchas tierras
q.e podrian valerse para siembras, pues con
facilidad se saca su agua. Se encuentran
de Monteria, osos, Venados, y Venados, lie-
bres, conejos, muchas Aves de todas calida-
des. En el Camino de Rio, año, se ven otros dife-
rentes arroyos, intrincadas lagunas, grandes
cienegas, y espacioso Valles todo abundante
de agua y pasto. Paso por varias sierras con-
tando hasta Veinte que por la parte del mar son

PHOTOSTATIC COPY OF FIRST PAGE OF DIARY OF JOSEPH VELASQUEZ

Judging by the context of the "diario," which unfortunately is not dated, the year 1770 seems to be logical as the probable date in which the account was written. No mention is made of San Gabriel Mission, which was not founded until late in 1771. If the journey had been made after the founding of San Gabriel or San Antonio de Padua, which was dedicated in July, 1771, certainly the lone soldier and his young sailor companion would not have neglected to stop en route at either of these places, even if the habitations were mere brush ramadas.

Hence it may be assumed that these two and a half sheets of undated and unsigned manuscript represent the report made by the Leather Jacket upon the completion of his long, perilous journey. The original papers are in Box II, California Archives, Manuscript Room, National Library in Mexico City, Mexico.

The route followed by the courier, from Monterey to San Diego, was probably the same road over which the exploring expeditions had passed in the late summer and early fall of 1769, and again in the spring of 1770. Velazquez specifically mentions two flowing springs of tar which he passed after he left the Santa Barbara Channel. These probably refer to the deposits near the foot of El Conejo grade beyond Oxnard, and the La Brea pits in Hancock Park. The latter were famous in early California history. Nearly all of the travelers of the late 18th century who traveled the trail, which was apparently along the line of the present Wilshire Boulevard, halted to observe the phenomenon of the gas bubbles bursting on the surface of the water which filled some of the depressions. The primitive Indians also visited the pits to salvage as food, luckless rabbits, antelope, deer, and wild fowl that happened to be trapped in the bitumen.

The following is a translation of this report made by Joseph Velazquez, a Leather Jacket soldier carrying mail from Monterey to San Diego and thence to the Mission of Vellicata in Lower California.

Diary of the Mail Carrier Joseph Velazquez, Leather Jacket Soldier, of the Royal Presidio of the Californias.

From Monte Rey to the port of San Diego a journey which was made by this mail runner in 10 days . . . . 159 leagues.

En route to the Santa Barbara Channel he passed 15 rancherias of the heathen containing in all some 2500 souls.

Along the Channel are to be found 16 rancherias with a population more numerous than those previously mentioned.

From the Santa Barbara Channel in San Diego, 17 rancherias whose inhabitants number 1500 souls. In this distance he passed nine arroyos containing streams of running water, which because of the abundance of water, the width of the beds and thickets of trees in them might more properly be termed rivers, there are many areas of land along these streams which would be valuable as tilled fields and crops could easily be irrigated with water from the rivers. In the wooded hills are found bear, deer and sheep, hares, rabbits and birds of every description. Along the river road are also seen different arroyos, winding lagoons, large marshes and wide valleys, all offering an abundance of water and pasturage.

He passed through as many as six mountain ranges which are rough on the side fronting on the sea and are cut through the center with an accessible pass, the roughest part being that of the Sta. Lucia range, and on the canal (the roughest part) is that of the point of conversion where the latter is cut off abruptly by the sea. Flowing through the latter stretches are streams which empty into the sea. The remainder of the terrain consists of mesas cut by arroyos and covered with a patchwork of many kinds of trees and brush interspersed with good pasturelands which border on the ocean. The trees found in the greatest numbers are cottonwoods, willows, alders, live oaks, pines, and cedars, all very large and thick. Flowing through these areas (i.e. the mountains) are rivers that empty into the sea. Along the rest of the road are mesas cut with arroyos, extended hills all covered with a patchwork of trees and brush and interspersed with pasture lands of good quality clear to the margin of the sea. The trees producing the best woods found in abundance are cottonwoods, willows, alders, live oaks, oaks, pines, and cedars, all very thick and large.

There are various salt pits near the sea.

From Monterey to the Channel, two flowing tar springs are to be observed; in the two day journey from the Channel to San Diego two more are to be seen.

From the Channel to Monterey are found many veins of building stone of every description and color.

This is the extent of the reconnaissance as far as San Diego by this courier.

The Diary of said messenger continues to the first mission of California which is that of Vellicata, the 111 leagues from San Diego to that Mission were covered by the mail rider in seven and one-half days.

From San Diego to Vellicata there are 19 rancherias which should contain around 2000 souls. 19 leagues along the trail is a flowing stream in a canyon where there are some lands suitable for crops and where a mission might be founded.

Forty leagues further along is a famous arroyo in whose depths is a spring of water where another small mission might be founded.

In the vicinity of Vellicata is a flowing stream where a good mission might be founded with sufficient lands for crops and good pastures for sheep and cattle. As for the rest of the land nothing can be said in favor of it, because it is unpopulated hill country thickly covered with brush and the small arroyos that carry the water are very rocky, pasturage is very scarce in the better known places, and of bad quality, full of thorny plants, few animals are seen and finally near Californai it is sterile.

ARTHUR WOODWARD

THE AMERICAN BISON group.

The background was painted by the late Charles Abel Corwin of the Field Museum, Chicago. Taxidermy and installation was done under the direction of John Rowley.

Besides the actual preservation of a rapidly disappearing animal, the group tells the story of the vast herds that once roamed the prairies.

HISTORY *of the* HABITAT GROUP

TWO GENERATIONS ago most museums were mere warehouses for the storage of a miscellany of objects pertaining to our world and the life upon it. Little attempt was made to limit acquisitions. The result — museum objects had little relation either to each other or to potential public interest.

This was particularly true with natural history material. Since museum authorities are somewhat conservative and since museums at first were mainly for the preservation of material, little, if any, thought was given to the educational value of the material to the public. The principal reason for mounting an animal was to preserve it for study and comparison. Small consideration was given to where it lived, what its habits were, or its economic value. So, not many years ago animals were literally "stuffed"; the skin was suspended head downward and rammed full of straw until it

could hold no more. There was no preparator to build the foreground nor artist to paint the background. Such attempts at grouping as were made, were usually those of the taxidermist. Today, though few people realize it as they gaze at an animal in a museum group, beneath the hide is a hard maniken which is an exact reproduction of the animal's body from which the hide was removed, and artists and scientists have combined talents to create surroundings as like the animal's habitat as possible.

This type of installation is of comparatively recent origin. For example, in 1874 Dr. Coues, the eminent ornithologist, wrote: "Spread eagle styles of mounting, artificial rocks and flowers, etc., are entirely out of place in a collection of any scientific pretensions, or designed for popular instruction. Besides, they take up too much room. Artistic grouping of an extensive collection is usually out of the question; and when this is unattainable, halfway efforts in that direction should be abandoned in favor of severe simplicity. Birds look best on the whole in uniform rows, assorted according to size, as far as natural classification allows."

So far as is known the immediate ancestor of the modern habitat group made its appearance in Brighton, England, about 1858. Mr. E. T. Booth devoted a large part of his life to making a collection of British birds, mounted in various attitudes, with accessories that reproduced with some accuracy the appearance of the actual spots where they were taken. As Mr. Booth wrote, "The chief object has been to endeavor to represent the birds in situations somewhat similar to those in which they were obtained."

Montagu Brown of Leicester adopted the methods of Mr. Booth and a little later built a habitat group of a coot in the British Museum. During the adminstration of Sir William Flower, Director of the British Museum from 1884 to 1898, considerable progress was made in the installation of bird groups.

Probably the first habitat group in the United States was "The Arab Courier Attacked by Lions." It depicted an Arab riding a camel and being attacked by lions. It was constructed for the Paris Exposition of 1867 by Jules Verreaux, and in 1869 was purchased and placed on exhibition in the old Arsenal building in Central Park, New York City, then the home of the American Museum.

HANSEN PUTHUFF, well known California artist, at work on the background for the Alaska Moose group. Great skill is required in painting habitat group backgrounds, as well as a highly developed sense of perspective.

However, the general adoption of the habitat group was slow. By the close of the nineteenth century the number of habitat groups was still negligible. They increased in number as the conception of the function of museums changed.

Most museum-goers are busy people who visit museums expecting relaxation-with-education. Neither by inclination nor profession are they scientists accustomed to acquiring knowledge by research and minute comparison. Their museum education is largely visual; i. e., they absorb through their eyes unfamiliar sights to be later converted into speculation and discussion. As Dr. Lucas comments in the American Museum Journal (January, 1914), "If you cannot interest the visitor, you cannot instruct him."

The early attempts at habitat grouping were largely the inspiration of a few geniuses who realized these great educational possibilities. The art of taxidermy (and possibly the pioneering of modern habitat groups) was inspired by the genius of such men as Hornaday, Akeley, Webster, Wood, Richardson, and Rowley* The modern habitat group attempts both to interest and instruct. It is a carefully planned combination of science and art. It presents with scientific accuracy not only the animals themselves but their surroundings (habitat), attitudes and habits. Science furnishes the material, art the finished picture. Science alone could give accuracy without interest; art alone, interest without accuracy; habitat groups provide both.

A general program is divided into specific group plans, each designed to include typical animals of its particular locale. The locale chosen, a working miniature of the eventual group is made, based on thorough study and research. This provides the blueprint for group construction and the objective manifest of the collecting expedition, which sets out knowing just what specimens — animals, plants, rocks, photographs, color notes and sketches, etc — are needed. The interest of science no longer demands the slaughter of more animals than are essential — the trained museum collector knows in advance just what he needs.

Construction of the habitat group falls naturally into three parts: taxidermy, foreground, and background.

The modern taxidermist is no longer a "stuffer." Today a museum taxidermist, especially of the larger mammals, must be a highly trained artist. He must be a sculptor in every sense of the word. Furthermore, his model must be so accurate that the skin fits it as well as it fitted the animal from which it was taken. And his work must be even more than accurate; it must convey the impression of life.

The foreground is the responsibility of the group preparator who usually not only designs the group, but supervises the collection and installation of the habitat. Whenever possible actual objects are used. But for the most part the preparator's ingenuity must create trees, flowers, grasses, rocks, ice, snow, water, from other ma-

*The last named was largely responsible for the taxidermy in the Los Angeles County Museum's African Hall.

MINIATURE MODEL for the Kodiak Bear group. Such a model serves as a working plan and guide for taxidermist, foreground preparator and background artist. The Museum possesses the specimens for this group and it is hoped that the group may be installed in the near future.

terials. These things make up the foreground of the group, and they must be carried pictorially into the background.

The artist who paints the background must be able to put the "feel" of nature into his part of the group's composition. He must have the knack of carrying the three-dimensions of the foreground on to the flat surface of the painted background. He must be able to convert his few square feet of painted surface into the impression of miles of distance, and do it so ingeniously that no line of demarcation between the foreground and background is visible.

The completed group should tell a story — a true story of the animals, their habits, and habitat.

The world changes, and perhaps there is no greater change than in the animal kingdom. Science recognizes that the Age of Mammals is drawing to its close. Many animals, like the American Bison which numbered some 60,000,000 when our first

covered wagons crossed the plains, and in 1934 counted only about 21,000, are losing ground so rapidly as to become, literally, museum pieces. Others, almost as common within the memory of living man, have vanished from the earth except as we can see their replicas in museum groups and collections today.

We on the Pacific Coast have a natural curiosity about the other lands which share the great ocean with us and the present policy of the Museum accents the collection and exhibition of the science and history of the Pacific Basin. All of us may not travel to the far reaches of our common sea for first-hand information, but our Museum can do, and is doing, much to bring together material that gives knowledge of these lands.

So, to those great men of modern taxidermy who made possible the preservation of specimens of our disappearing wild life, particularly the larger mammals, we owe a debt of gratitude. It is our privilege and our obligation to insure that the museum will do its best to follow in their footsteps to present and preserve our wild life for the interest and education of the people.

MELVILLE N. LINCOLN.

SCHOOL CHILDREN ENTERING MUSEUM

The MUSEUM *and* EDUCATION

Any school-day morning at ten o'clock will find the Museum surrounded with huge yellow buses from which pour hordes of school children intent on "doing" the Museum. All sizes, all grade levels, and all colors are represented and each class has a definte appointment for a lecture or tour. This is no haphazard picnic nor reward excursion but an integral part of the school day, made possible on the present scale by the Big Yellow Bus. This bus, in a sense, has become the symbol of modern education; which expands the classroom to encompass the community and all of its resources. The Museum with its wealth of material for visual experience has thus become a mecca for teachers and pupils. Distances which formerly made museum visitation impossible are now quickly covered. Classes this last season arrived from Barstow, Redlands, Carpenteria, Santa Barbara and other cities equally distant. The majority, of course, came from Los Angeles City and County.

Students in classes are not new to the Museum's galleries for some have been coming for years. However, until very recently they have been tolerated only on pain of good behavior and a minimum of questions asked. Certainly they were not made to feel welcome or treated as legitimate and worthy guests. Today every live and

progressive museum in the country realizes that in aiding the student lies the greatest opportunity to serve the community that a museum can have. This fact gathers additional weight when it is known that both Carnegie and Rockerfeller Foundations have set aside large sums of money to finance investigations to determine best methods of serving the student in the Museum. It is now generally felt that every hour spent in pupil instruction will return manifold benefits, for the student of today will be the citizen and taxpayer of tomorrow. He will return a full measure of interest and support in the years to come.

What happens when these pupils arrive in the Museum? Since this school journey is taking place on school time and at the expense of the Board of Education every precaution is taken to make every moment valuable. Planned lectures, or more literally "walk-talks," are scheduled for each group. Moving slowly from object to object with the Museum Instructor leading the discussion, students are quickly made to feel at ease, encouraged to handle material, (when practical), and to contribute to the group lesson with personal observations and experiences. It is here that the Museum makes its greatest contribution, this contact with the three-dimensional world. No substitution, whether of the printed word or of pictorial reproducion, can approach the real object in effective teaching. Proper conceptions of size, color, texture cannot be formed except from original objects.

In this program of cooperation with the school system the Museum's contribution is supplementary to the teaching program and in no way displaces the teacher. The burden of interpretation of museum exhibits justly falls on museum-trained people, the Museum Instructors, for no teacher can be expected to assume responsibility for the varied yet specialized knowledge required in such interpretation.

The dream of the visually minded educator — to present his lessons "in situ" — can only occasionally be offered by the Museum, but the scope of material and the inter-relationships of that material can always be shown. A single visit to the Southwestern Indian village of Oraibi would undoubtedly produce vivid impressions but probably would fail to reveal the range of activities or a true evaluation of the cultural level attained by these people, whereas, a well-guided museum visit can do both of these things.

Meeting the varied demands of classes has revealed the need for more orderly presentation of exhibits. Formerly, cases were installed apparently with the thought of impressing by overwhelming numbers of objects. This was fatiguing to all but the specialist and presented a problem to the Museum Instructor attempting a connected and significant story. Today, as galleries are revised the needs of the student and the layman alike are kept in mind and have resulted in exhibitions which are simplified, colorful, dramatic, and satisfying.

In other words, the presence of the student has forced upon the museum a new responsibility. In addition to the accumulation and preservation of materials the revived museum of today will also be responsible for the *interpretation* of that material. This museum has made a beginning in this direction by offering special lecture programs in conjunction with our changing exhibitions. In the course of a year's time

AQUARIUM IN JUNIOR MUSEUM

propriate exhibition material to an interthese exhibitions and the accompanying lectures have interested and benefited a considerable group of adults.

In addition to releasing its technical staff for educational purposes the modern museum, aware of its responsibilities to the educational system of the community, goes a step further. It assigns galleries and appretation of basic areas of the school curricula. While this type of installation is of special benefit to pupils, the organization, time, and thought placed on these exhibitions make them extremely useful to adults either in study groups or as individuals desiring to continue their education in cultural fields.

Criticism is frequently leveled at museums concerning their preoccupation with academic minority groups. The new museum must find time and funds to make its services available at hours compatible with the needs of the majority of people, and in the form in which it can most easily use them. The Los Angeles County Museum has an opportunity unique among museums in the fact that it embraces History, Science, and Art. In keeping with the modern tendency in education to integrate and synthesize human knowledge, it will be a comparatively simple step to coordinate related phases in our Museum. This has already been accomplished in a small way in recent special exhibitions and will undoubtedly continue as a policy in the future development of the Museum.

The modern museum must reach out into the community and become a part of it, maintaining flexibility to meet new and changing conditions but always with the thought of lifting and inspiring its citizens to higher levels of appreciation.

RUSSELL J. SMITH.

SCHEDULE OF EXHIBITIONS

HISTORY DIVISION

The Story of Chinese Life, Since the Dawn of Time	July-August

SCIENCE DIVISION

The Museum Horse Show — "Ascent of Equus"	July-August

ART DIVISION

Fine Arts

July

Painting of France Since the French Revolution	until Aug. 10th
Thorne Miniature Rooms	until Aug. 31st
Loren Barton	July 1-30th

August

Painting of France Since the French Revolution	until Aug. 10th
Thorne Miniature Rooms	until Aug. 31st
Otis Art Institute Exhibition	Aug. 10-Sept. 14th
Mabel Alvarez	Aug. 1-31st

September

Otis Art Institute Exhibition	until Sept. 14th
Anders Aldrin	Sept. 1-30th

Decorative Arts

Early Chinese Art—Shang bronzes, archaic jades and lacquers, early ceramics and woodcarvings. Lent by Jan W. A. Kleijkamp	until July 20th
Early American Furniture — A collection of 18th century American mahogany pieces. Lent by Dr. and Mrs. Arthur Bond Cecil	—indefinitely
Early American Silver — Lent by Mrs. John Emerson Marble	—indefinitely
English and European Silver From the Museum Collections, and with additions by loan	—indefinitely

EDUCATION DIVISION

"Wild Life of Los Angeles County"	until Sept. 1st
Creative Arts Exhibition (by school children of Los Angeles City and County)	until Aug. 3rd

RECENT ACQUISITIONS

HISTORY DIVISION

Ethnological materials from Northern Luzon — Philippine Islands — weavings, basketry, costume, jewelry — from Mrs. Elizabeth Baetz.

Confederate battle flag — from Mrs. Walter Stancliff.

Wedding dress and accessories of 1868, Confederate material — from Miss Lulie McGoodwin.

Uniforms, weapons, documents, ethnological material — added to Theodore Roosevelt collection by the United Spanish War Veterans.

Complete wedding outfit of 1878 — from Miss Bridetta E. Willson.

Costume and costume accessories of the 19th century — from Miss Nichols.

SCIENCE DIVISION

Entomological collection of 2140 specimens, and miscellaneous material — from Mr. and Mrs. Robert Andrews, Pasadena.

Botanical specimens (770), Miss Templeton.

Three desert Mountain Sheep from California Fish and Game Commission.

Botanical specimens (254 from southwest) — Craig Cunningham.

Entomological collection of 8,017 specimens from Channel Islands, collected by staff.

ART DIVISION

Jules Dupré painting, "Landscape."
Gift of Miss Carlotta Mabury to Museum Associates.

Anthony Van Dyck painting, "Lady Killigrew"
Gift of Miss Carlotta Mabury to Museum Associates.

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